

DRAMATICS

An Educational Magazine for Directors, Teachers, and Students of Dramatic Arts

Vol. XXX, No. 2

NOVEMBER, 1958

50c Per Copy



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PAGEANTRY IN AMERICA

By CHARLES R. TRUMBO and POLLYANN

THE EAST SIDE STORY: BERLIN AND GERSHWIN

By DELWIN B. DUSENBURY

BEST THESPIAN HONOR ROLL 1957-58

THESPIAN REGIONAL DIRECTORS 1958-59

EAVES' AWARD: \$500

THESPIANS IN ACTION

THE MAN ON A STICK

COMEDY 3 ACTS

By LEON WARE and HARLAN WARE

5 men
4 women

•

interior

•

books

\$1.00

•

royalty

\$25-\$20



As produced by The PASADENA PLAYHOUSE

This is the story of the warm-hearted, lovable, much-put-upon Burton Travener who, at the insistence of his employer, reads a self-help book about positive thinking called *The Dominant Male*—and belatedly tries to become one in his house of cards. His second wife, Mildred, her mother, Mrs. Sophie Newcomb, and their old friend, the jaunty, unscrupulous Frank Egan, contribute to the collapse of the household Burton has tried to maintain for his daughter Janie

whose poignant love story is interwoven through the engrossing tale. Two neighbors, the ancient Judge Randall Corp, and a nine-year-old Cub Scout, Edgar Beecham, provide a rescue in comic and exciting terms in Burton's darkest hour. Stu Erwin starred as the awakening Burton Travener in the first professional production of the play which was called by Gilmore Brown: "One of the most popular plays in the history of the Pasadena Playhouse."

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Please send _____ copies of "The Man on a Stick" at \$1.00 plus 6c postage per book.

Name _____

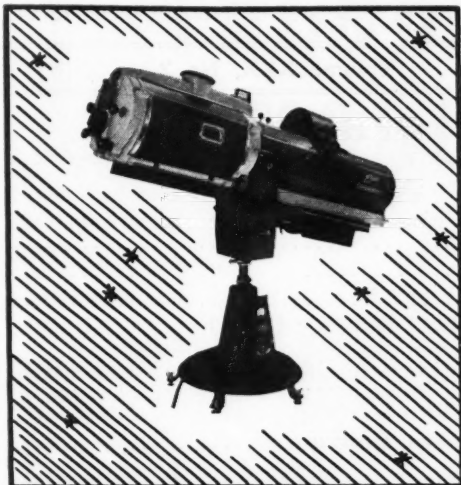
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The Winners!

The following schools were awarded honors in the Printed and Mimeographed Programs competition sponsored each year by the National Thespian Society. Only schools affiliated with the society were eligible to compete.

Cash prizes in all divisions are as follows: First, \$5; Second, \$3; Third, \$1. All schools listed below received Thespian Certificates of Recognition.

PRINTED PROGRAMS

(With Advertisements)

First Prize

MISTER ROBERTS, Englewood, New Jersey, School for Boys, Thespian Troupe 746, Fred Hutchins, Sponsor

Second Prize

MRS. McTHING, Bakersfield, California, High School, Thespian Troupe 824, Ida May Hill, Sponsor

Third Prize

THE LITTLE DOG LAUGHED, Mineola, New York, High School, Thespian Troupe 276, Dan Wargo, Sponsor

Honorable Mention

FAMILY NOBODY WANTED, Noblesville, Indiana, High School, Thespian Troupe 24, Marilyn Cotton, Sponsor

DEFIANCE OF DAVID CHARLES, Corthage, Mo., High School, Thespian Troupe 208, Mrs. W. E. Crawford, Sponsor

SONG OF NORWAY, Bakersfield, Calif., East High School, Troupe 265, Eugene Tedd, Sponsor

PRINTED PROGRAMS

(Without Advertisements)

First Prize

SHUBERT ALLEY, Johnstown, Pennsylvania, Central Senior High School, Thespian Troupe 660, Edith Paul, Sponsor

Second Prize

THE EYES OF TLALOC, Gilbert, Minnesota, High School, Thespian Troupe 320, Robt. Schmidt, Sponsor

Third Prize

OUR TOWN, Northbrook, Illinois, Glenbrook High School, Thespian Troupe 1159, Ralph Lane, Sponsor

Honorable Mention

MAN CALLED PETER, Warren, Ohio, Warren Harding High School, Thespian Troupe 1249, Kathleen Kelly, Sponsor

GENTLEMEN PREFER BLONDES, Wichita, Kansas, West High School, Thespian Troupe 1327, Rawley Farnsworth, Sponsor

RELUCTANT DEBUTANTE, Bellflower, Calif., High School, Thespian Troupe 1442, Robt. Newman, Sponsor

CHARLEY'S AUNT, New London, Connecticut, High School, Thespian Troupe 1169, Frank Robins, Sponsor

MIMEOGRAPHED PROGRAMS

First Prize

THE LITTLE FOXES, San Antonio, Texas, Vocational & Tech. High School, Thespian Troupe 767, Elaine Curran, Sponsor

Second Prize

BLUEBIRD, Portland, Oregon, Jefferson High School, Thespian Troupe 124, Melba Sparks, Sponsor

Third Prize

YOUNG MAN'S FANCY, Tacoma, Washington, Clover Park High School, Thespian Troupe 821, Virginia Heldbreder, Sponsor

Honorable Mention

PAPA IS ALL, Red Wing, Minnesota, Central High School, Thespian Troupe 213, Marlene Hoffman and Gene Robinson, Sponsors

AROUND THE WORLD IN 80 DAYS, Longview, Washington, Robt. A. Long High School, Thespian Troupe 699, Mary Edin and Margaret Kohlmeier, Sponsors

DRAMATICS

(DRAMATICS is published by The National Thespian Society, an organization of teachers and students devoted to the advancement of dramatic arts in the secondary schools)

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DRAMATICS, the official organ of the National Thespian Society, is a national publication whose sole aim is to advance the dramatic arts in second-

ary schools, and to promote theater as a wholesome recreation for adults, high school students, and children. Critical and editorial opinions expressed in these pages, whether or not analogous to the aims of the National Thespian Society and the policies of DRAMATICS, are solely those of the authors, and neither the Society nor DRAMATICS assumes any further responsibility other than the actual printing. DRAMATICS will not be responsible for the return of unsolicited manuscripts and photographs unless self-addressed envelopes and sufficient postage are included.

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Thespian Student Renewal Subscription: \$1.50 per year, as long as student remains in high school.

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"Every man lives in this house. Throw the next stone at me!"

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In this Issue

AS in the past DRAMATICS honors this month all those Thespians throughout the country who earned the Best Thespian Award for their outstanding work in their own high school theaters during the 1957-58 school term. We believe this national recognition serves as an incentive for fine work both behind the footlights and back stage. Congratulations to our Best Thespians of the past school year.

We are delighted to include in this issue a poem and a short feature written by student Thespians. We welcome such articles when they are well written, carefully edited by our sponsors, and are timely. They need not be necessarily about theater, although it will help for final acceptance. "Little Women," a de-

lightful poem of the play *Little Women*, was written by Thespian Beverley Driver, Troupe 411, Northampton, Mass., High School; and *Electronics on Stage*, an interesting short article about handling an emergency on stage, was authored by Thespian Kent Gurney, Troupe 66, Lehman High School, Canton, Ohio.

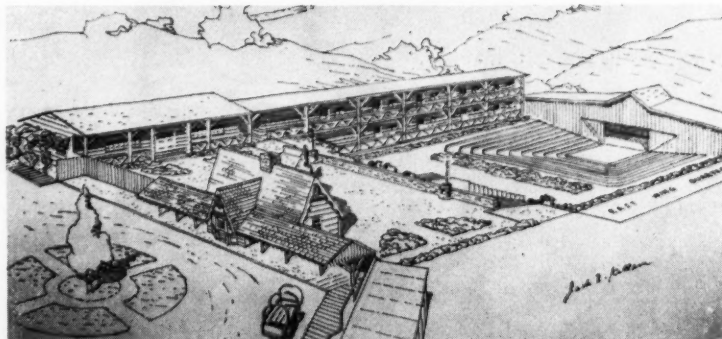
BE sure you read about the Eaves' award of \$500. for secondary schools, organizations, and personnel. You or your school may be the one that can qualify. All inquiries concerning qualifications for this award must be directed to AETA, University of Minnesota, Minneapolis, Minnesota, Kenneth Graham, Executive Secretary.

DR. Dusenbury continues his series on the history of the musical comedy; Mr. Trumbo and his charming wife Pollyann, Pageantry. Our department editors again keep us posted on the plays of the month, children's theater, and the new books.



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individual workshop for all ages — independent of drama camp

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TOMBOY WONDER

COMEDY 3 ACTS

By WILLIAM WALDEN

3 men
4 women

•
interior

•
books
\$1.00

•
royalty
\$25-\$20

May Turner, a shy, plain-looking girl of 17 who never dated a boy and whose favorite attire is bluejeans, reluctantly obeys her mother's dictum to "dress up the works." Transformed by pretty clothes and makeup, she strongly attracts her secret heartthrob, George Meissner, a football star who has been courting her older, more popular sister, Fluff. That same evening, after taking a cold medicine mislabeled by the local pharmacist, May becomes a female Samson — for how long, nobody knows. Mrs. Turner tries desperately to keep this quiet, but it leaks out. Mr. Turner, who always wanted an athlete in the family, is delighted; Fluff simmers with ill-concealed jealousy; the high school wrestling coach asks May for an assist, and the whole town becomes agog. Then the news is picked up by a wire service, and repercussions spread: May is asked to pose for *Life*, break the women's record for the javelin throw, and wrestle an alligator in Key West. Despite her fame, May is miserable because she and George have split up after a tiff over male vs. female athletes. It seems May will regress from tomboy to freak, but disaster is narrowly averted, largely through Mr. Turner's common sense, and life at the Turners house returns to normal bedlam.

COMEDY 3 ACTS

By NELSON BOND

STATE OF MIND

7 men
5 women

extras

•
interior
exterior
unit set

•
books
\$1.00

•
royalty
\$35-\$25

Roger Courtland is fed up with what he calls the three major ills of modern civilization — regimentation, high living costs, and taxation. But where the rest of us merely complain, Roger *did* something about it. When he found among a Revolutionary forebear's effects a Congressional land grant giving him complete dominion over his ancestral estate on Long Island, Roger seceded from the Union! Which was all very well for Roger, but most embarrassing to 200,000 or more neighbors who could no longer use the state highway which Roger had blocked off pending recognition of the Free State of Courtland by the United States government. With the aid of his wife, Martha, son Chip, daughter Susan, and her boy friend, Bill Townsend, Roger successfully maintains his frontier against State Police, busybody investigators, and even the Governor of his state. But the tables are turned when the United States cuts off the Free State from the outside world. How Roger fights back, how Susan and Bill pursue their romance under these trying circumstances, how Roger finally snatches victory from defeat, forms a riotous yet thought-provoking comedy your audiences will thoroughly enjoy. *State of Mind* was expanded from a successful TV play which starred Alan Bunce.

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For Christmas Programs

READINGS

CHOIRS OF GOD. Leota Hulse Black. Always please. 75c

CHRISTMAS EVERYDAY. Wm. Dean Howells. 10. min. 1958 reading from the story. Man tells his little daughter a story of the girl who wanted Christmas everyday. The Fairy granted her wish and there were dire results. 60c

A CONVERT TO SANTA CLAUS. Roy Rolfe Gilson. 10 min. 1958 arrangement from the clever story. Uncle Bob tells about Santa to Billy, the dog, because Bobby didn't believe in Santa. Delightful. 60c

DO NOT OPEN 'TIL. Amy learns that God loves a cheerful receiver and brings joy to her husband with her delight in the gift. 60c

GIFT OF THE LITTLE SHEPHERD. Hohlfeld. Most effective. Carols are interspersed by a chorus. 75c

GOING DOWN. Humorous monolog portraying the "frenzy that reigns after Christmas as people rush to exchange gifts." 60c

IS CHRISTMAS OVER? W. J. Cameron. From one of his radio talks on Ford Sunday Evening Hour. 50c

JEWELS OF THE MAGUS. Hohlfeld. Beautiful story of one of the seven Magi of Greece. 60c

LITTLE HUNCHBACK ZIA. Burnett. 60c

LITTLEST ANGEL. Charles Tazewell. From the book. Beautiful for any occasion. 75c

MA MAKES MERRY and MA DOES HER CHRISTMAS SHOPPING. Black. Two of the best humorous readings for the season. Each, 60c

THE MOUSE THAT DIDN'T BELIEVE IN SANTA CLAUS. Eugene Field. From the story recommended by Charles Laughton. 50c

O CHRISTMAS TREE. Edith Squier. 1958 humorous reading. Poor Mr. Fleek shows many trees, but none suits the woman. At her request, he makes a tree out of two—and then a pine needle falls! Very, very funny. 60c

OTHER WISE MAN. Van Dyke. From one of the most beautiful of all Christmas stories. 75c

STRANGE CHRISTMAS DINNER. Margaret Cousins. From an enchanting story. 60c

SUBSTITUTE SANTA. B. J. Chute. From the appealing story. Barney, a tramp, a boy, and a pawnbroker are the characters. The boy, with the coveted harmonica cupped in his hands played "Glory to the new-born King." And there began to spread through Barney, "a glow he had thought came only in a bottle." 75c

ONE-ACT PLAYS

(Non Royalty)

AT THE GIFT SHOP. Mary Louise Kempe. 1958 rhymed playlet for 12 children. A humorous, pretty play in costume. For its ease of production we believe you will not find another entertainment more effective. 60c

BIRDS' CHRISTMAS CAROL. Phelps. Comedy. From the beloved story. 4 m., 6 f. 60c

CHRISTMAS BAZAAR. Mahood. 4 f. Women learn the true Spirit of Christmas. A colorful play centered around a booth in the bazaar. 50c

CHRISTMAS TREE HAS ROOTS. Mahood. 1 m., 5 f. Kay wishes their tree to have modern colors like her friend, Jennifer's. Jennifer comes and is charmed with all the old time decorations. Filled with old time Christmas cheer. 60c

HERBIE'S CHRISTMAS PRESENT. 3 m., 4 f. Good comedy for the teen-agers. 60c

MERRY CHRISTMAS. From the first act of Pauline Phelps' "Little Women." 6 f. 50c

ONE NIGHT IN BETHLEHEM. Asbrand. Pageant Play. 13 principals and chorus. 50c

OTHER WISE MAN. Dramatized from Van Dyke's beloved story by Pauline Phelps. 6 m., 2 f., and reader. 60c

MISCELLANEOUS

CHRISTMAS TREE ANGEL. Time and cast flexible. All ages. A little angel comes to earth to tell the story of the first Christmas, but so few would listen. There is the singing of familiar carols, and choral speaking by a chorus of angels. 60c

LET US RECEIVE CHRISTMAS. Miriam Baker. A Nativity pageant and carol service. Varied cast. 60c

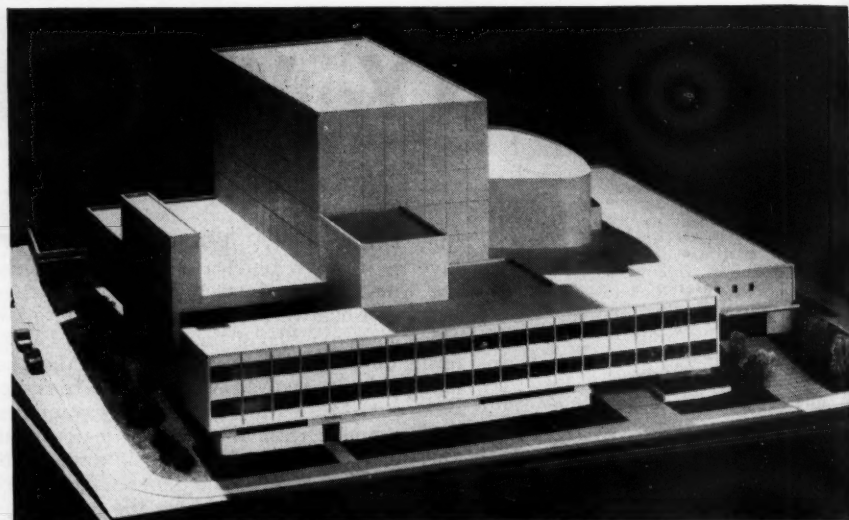
LET'S TALK TURKEY. G. Robert Simmons. 8 min. 1958 comedy skit for 3 characters and reader. Clem, slow at going and thinking, is to catch Chilly Willy, the gobbler, for next day's dinner. Frantic Frances is the heroine. 60c

STAR OF THE EAST. Hohlfeld. Pageant. A program for entire school. Length and cast elastic. The stars meet to choose the one most fitted to carry the message of good tidings. 60c

These and many other outstanding numbers are listed in our 1959 catalog.

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A Dramatic Arts Center including a modern theater is proposed in the \$24,350,000 Building and Development Program announced by Carnegie Institute of Technology, Pittsburgh, Pa.

As I See It . . .

WHAT ARE YOUR GOALS FOR 1958-59?

WHAT constitutes a live high school theater program? Here are our suggestions for this coming school year:

1. Presentation of worthwhile plays so that you earn the respect of your administration, your faculty, your student body, your parents, and your community.
2. Business efficiency and accurate management both within your troupe and with your plays.
3. Participation in community theater activities.
4. Cooperation with other school activities and an appreciation of their achievements.
5. Attendance at and participation in area and state theater conferences and festivals.
6. New goals set for the year; as, purchase of new scenery and lights; attendance at some commercial or university theater to see outstanding Broadway plays; plans to finance expenses to national conferences (Indiana University, June, 1960); services to worthwhile community and national projects (Community Chest, Red Cross, Cancer and Polio Drives, Etc.); an entertainment center from which available talent may be requested by service clubs, community organizations, churches, etc.

The prestige of your Thespian troupe and of your dramatic arts program must be earned. It will not be handed to you on a silver platter. Our most successful schools in high school theater fought a good fight for recognition throughout the years—and won!

NOW IS THE TIME

DO not wait too long to apply for admission to a college or university of your choice—or you may be left holding the proverbial bag. Enrollments are up, and living quarters are shrinking yearly. It is better to be too early than too late. Get that application in by the first of the year.

If you are interested in schools with recommended speech and theater courses, you will find a number of school advertisements in this issue and all forthcoming issues. These schools are among the "tops" in our country.

For example, we wish to call your attention to the season playbill of the Wisconsin Players, University of Wisconsin for 1958-59: *Tiger at the Gates*, October 21-25; *Three Men on a Horse*, December 9-13; *Oklahoma*, February 23-28; *The Importance of Being Earnest*, April

21-25; and *The Corn Is Green*, May 5-9. All our Wisconsin troupes and those in adjoining states should plan at least one visit to this school to see one of these plays.

And you from faraway places who are interested in enrolling at the University of Wisconsin should visit this school over one of these weekends. Tickets may be purchased in advance for the entire series or for single plays by writing to the Wisconsin Players, Wisconsin Union Theater, 770 Langdon Street, Madison 10, Wisconsin.

Carnegie Institute of Technology, Pittsburgh, Pennsylvania, has announced recently that a Dramatic Arts Center including a modern theater is proposed in its \$24,350,000. Building and Development Program. The \$2,000,000. building, pictured above in a three-dimensional model, will include rehearsal rooms, classrooms, set construction areas and backstage facilities. When completed, the new Center will be located behind the College of Fine Arts where present Sylvan Outdoor Theater is located.

You out California way should not miss the two productions scheduled at San Jose State College, San Jose. Plan to see *The Lower Depths* on Nov. 14, 15, 19 and *The Thieves' Carnival* on Dec. 5, 6, and 10 through 13. Contact Prof. Hugh W. Gillis, Department of Speech and Drama, for ticket reservations.

INTERESTED IN A NEW SPOTLIGHT?

A new brochure which tells how spotlights can best be utilized in theaters, schools, hotels, auditoriums, arenas, and stadiums has just been issued by The Strong Electric Corporation. It fully describes and illustrates both incandescent and carbon arc type spotlights, gives the potential of various models, and makes recommendations as to proper application of each.

A free copy will be sent to anyone addressing their request to The Strong Electric Corporation, 104 City Park Avenue, Toledo 1, Ohio.

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RUTH Y. Terry, Sponsor, Troupe 704, Muskegon, Michigan, Sr. High School, is the originator of the International Tape Exchange Program, which at present embraces about 300 schools. She is very much interested in reaching additional schools in the United States which are willing to exchange tapes with schools in foreign countries. If your school is interested in exchanging tapes and is willing to have its name and address published, please contact Miss Terry at her home address: 834 Ruddiman Avenue, North Muskegon, Michigan.

**AN EXCITING NEW PLAY
AVAILABLE NOW!**

TAD MOSEL'S

THE FIVE-DOLLAR BILL

3 ACTS 6 M, 6 W ONE SET

Jessica Tandy and Hume Cronyn starred in the first production of this outstanding play by the prize-winning author, Tad Mosel. A pleasant family enjoying a happy summer vacation — occupied with picnics, dates and dances — is suddenly stunned when the younger son, a sensitive and talented young man, steals five dollars. Then with skill and dramatic force the play explores the explosive drama under the surface of this cheerful scene. This is an extraordinarily well-written play, which deals with young people in an extraordinarily intelligent fashion. You will find in it some especially challenging roles for your cast, and your audience will experience a dramatic and thought-provoking evening in the theatre.

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About high school students and their problems of "cribbing"—and how they solve them. Good comedy. For an outline on the author and original producer, see May issue of "Dramatics". Try a "Resident" Playwright.

HOST TO A GHOST, by LeRoma Eshbach Greth.
(5 m., 6 w., 1 ghost, extras)

Comedy, ghosts and chills bound aplenty in this quickly moving plot of Suzanna Craine, hung over 100 years ago for her crimes, but seemingly ever-present. Excellent mystery, surprise ending, and good characterizations.

PICK A DILLY, by Jay Tobias
(7 m., 9 w.)

As always, it's bedlam when Tobias runs rampant with his characters and imagination. Lots of comedy, mystery and chills when Old Betsy, the Horrendous Hag and Azariah Coffin, the Mad Mortician go to work on the heirs of Jason Strong's will.

Royalty \$10 on above plays

NEW NON ROYALTY

REST, YE MERRY GENTLEMEN!
by Frank Magary.
(3 m., 7 w.)

A Three-Act Christmas comedy, which can be effectively given any time of the year. The theme—the age old conflict—who does the most work, man or woman. Strictly comedy and fun.

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The Valiant
Good Medicine
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One Award of \$1000.00 will go annually to an individual or group in the university, college, or community theater bracket. The other award of \$500 will go to an individual or group functioning in the field of high school theater production. The recipients of the awards will be chosen by The Awards Committee of the American Educational Theater Association and presentation of the awards for 1958 will be made at the Awards Dinner at The Blackstone Hotel in Chicago on December 30, held during the AETA annual convention in Chicago at that time.

Eaves Costume Company was opened in 1863 by Albert G. Eaves at 63 E. 12th Street, New York City. Charles Geoly went to work for Eaves as an errand boy in 1896. In 1909 he bought a controlling interest in the firm. Today Eaves is housed in its own 14 story building at 151 West 46th Street, New York City.

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At the time of signing the agreement with Prof. Cole of AETA Andrew Geoly said that he and his father (Charles) and so many of the Eaves staff look back with such nostalgic pleasure upon their service to and association with the non-professional theater and that the approach of the 100th anniversary of Eaves' founding seemed just the time in Eaves' history to do something to "commemorate the past and inspire the future."

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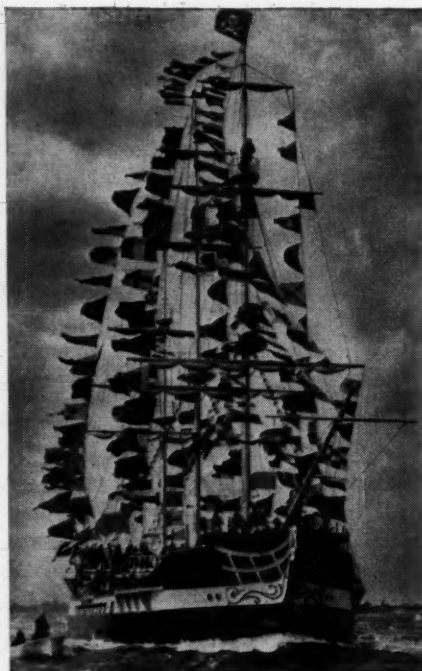
By CHARLES R. TRUMBO
and POLLYANN

FORT Louis de la Louisiane spelled isolation and loneliness to the group of French soldiers stationed there in 1704. Fort Louis, a typical pioneer military outpost, stood on the present site of Mobile, Alabama. Stretched behind it were the green arms of a virgin forest. Spread before it were the vast reaches of Mobile Bay and the Gulf of Mexico.

It was early spring; the Lenten season was just ahead. Thoughts of everyone turned toward home and customs they had left behind. Since they could not be at home to celebrate, why not have their own Mardi Gras? Out of these human desires for the accepted way of life natural to them was born the American Pageant.

So the soldiers at Fort Louis in "New France" celebrated Shrove Tuesday, the day before Ash Wednesday, with masking and revelry. Sometime during the first Mardi Gras each participant must have remembered that "at home" Shrove Tuesday was called "Fat Tuesday" in deference to the fat ox that was ceremoniously paraded through the streets of every "home town" in France in preparation for the great feast held just before the long and devoutly observed Lenten season.

The next fourteen or fifteen years saw the French gradually move west along the northern shore of the Gulf of Mexico. As they moved ever westward, these people carried with them not only their household goods but their social customs and native language. When a trading post, later to become the famous city of New Orleans, was opened in 1718 on the banks of the "Father-of-Waters," the French settled down to continue as near-



The Jose Gasparilla, world's only fully-rigged pirate ship, leads the annual Gasparilla Pirate Invasion of Tampa in a spectacle unique in American pageantry.

ly as possible life as they had known it. As the first spring approached, they did the natural thing by celebrating Mardi Gras. Annually the carnival season of masked celebration preceded Lent in New Orleans. So strongly implanted did the custom become that it survived the years of Spanish influence and carried over into the years after Louisiana became a part of the United States. Most all other French customs, including their language, have become history; but with the passing years Mardi Gras has grown. Today it is one of the outstanding presentations of pageantry in America.

Until 1857 it retained a sort of free carnival atmosphere. There was masking

and dancing revelry, but that year a group of people moved from Mobile, Alabama, to New Orleans and brought with them the custom of organized masked parades. Thus the first spectacular parades with floats on wheels, "wagon stages," were seen in New Orleans.

At this time the "Mystic Krewe of Comus" was organized and presented its first of many beautiful torchlight processions. Its theme was woven around the demon actors in Milton's *Paradise Lost*. The Krewe of Comus still parades on floats at night each carnival season.

In 1861 war engulfed the United States. During the four tragic years of the War Between the States Mardi Gras was suspended. It was reborn around 1869. It was then completely reorganized. It became after that time an established affair.

"King Rex" was created in 1872. Rex rules the city on Shrove Tuesday. Around noon on his one day of supreme rule King Rex is driven through the streets followed by cars filled with attendants who are both masked and demonstrative. For ten days preceding the Lenten season there is much masking and dancing as well as every form of private social function.

The climax of the day is the at-least-three-hour-long torchlight parade of Comus and his mystic "krewe." Large floats on wheels, of papier-maché creations in brilliant colors, depict historical, legendary, and mythological themes. These floats-on-wheels remind one of the pageant wagons in England when Shakespeare was a boy that told Bible stories then known as "mystery" or "miracle" plays.

The next day being Ash Wednesday, the people of New Orleans dutifully attend church and reverently enter the Lenten season.

The Tournament of Roses — the beautiful pageant carnival held each New Year's Day in Pasadena, California — is somewhat like the original ones of England. Each float is made entirely of fresh flowers (usually roses) and has either a special significance or is a complementary theme. Thus each float is a "scene" or part of the whole show.

The city of St. Louis has her festival of the Veiled Prophet, while all of Florida enjoys the Gasparilla Pirate Festival which is held at Tampa. For more than fifty years, once each spring, the half-legendary, half-historically famous "Mystic Krewe of Gasparilla" sails into Tampa Bay and takes captive the willing and celebrating city. Later the same day the spectacular parade of beautiful floats on wheels winds its way through the streets of the city. There is the usual king and queen, and days of parades and celebrations follow. The Mummers Parade held on New Year's Day in Philadelphia is another good example of this type of pageantry.

For hundreds of years communities
(Continued on Page 31)



Lighted by flares and flambeaux, many of the parades during the New Orleans Mardi Gras season are held at night. Here is a close up of one of the papier mache creations passing City Hall where the king is toasted by the Mayor.



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The East Side Story: Berlin and Gershwin

By DELWIN B. DUSENBURY

WHEN Leonard Bernstein's latest musical production, *West Side Story*, reached Broadway, many critics found it evolutionary, if not revolutionary, in form and theme. But fifty years earlier, when a singing waiter from New York's East Side wrote his first song, "Marie from Sunny Italy" and when another East Side boy stood listening entranced to an automatic piano version of Rubenstein's "Melody in F," a similar evolution no less startling and dynamic than today's *West Side Story* was in store for America's musical theater. The two boys were Irving Berlin and George Gershwin. Their lives and their music, which might be aptly titled "The East Side Story," provide a colorful and vital chapter in the history of America's musical theater.

Irving Berlin (Israel Balline), quiet, gentle, with a voice so thin and raspy that one comedian said, "You gotta hug 'im, to hear 'im," was born in Russia in 1888. At the age of four he came to America with his father, a rabbi, and became a distinct product of the teeming life of New York's lower East Side. He heard his father's liturgical chants and prayers mingled with the street noises and brassy tunes of the many drinking establishments. At fourteen he left his impoverished family and supported himself with a variety of jobs including street singing and waiting on tables in a Bowery saloon. As a singing waiter he wrote

the lyrics to "Marie from Sunny Italy," receiving thirty-three cents royalty. In 1909 he collaborated on his first Broadway show, *Jolly Bachelors*, and two years later, his first major song, "Alexander's Ragtime Band," was published.

While Berlin did not invent ragtime, he soon became "The Ragtime King." Actually ragtime with its 2/4 and 4/4 rhythm developed in the dimly-lighted saloons of Chicago and points west and south where negro pianists thumped away at piano rags. "Alexander's Ragtime Band," however, swept the country and was the beginning of a career which was to include more than sixteen Hollywood musicals, sixteen Broadway shows, two famous Army musical revues and more than 1,000 popular songs. As George Gershwin said of him:

His ideas are endless. His songs are exquisite cameos of perfection. Each one is as beautiful as its neighbor. Irving Berlin is America's Franz Schubert.

After his first full-length Broadway revue, *Watch Your Step* (1916), starring the famous dance team, Vernon and Irene Castle, was produced, Berlin was engaged by Ziegfeld to write for the famed *Follies*. This assignment was interrupted by his brief Army career when he wrote his soldier revue, *Yip, Yip, Yaphank* (1918), "a musical mess cooked up by the boys of Camp Upton." Twenty-five years later in his second Army revue, *This Is the Army* (1953), he ap-



Photo courtesy, RKO-Radio Pictures

Irving Berlin, America's one-man "Hit Parade," whose *Watch Your Step* (1914) was the first completely syncopated score in ragtime rhythm in America's musical theater history

peared in his 1918 uniform and sang the well-known song, "Oh, How I Hate To Get Up in the Morning," which he had written for the earlier show. After World War I Berlin continued writing for the *Follies* and composed one of his favorite songs, "A Pretty Girl Is Like a Melody."

From 1921 to 1925 he wrote the music for his own *Music Box Revues*,* which he produced with Sam H. Harris in their own Music Box Theater. These revues were noted for their good taste, bright stars, and gay entertainment. For a time Berlin devoted himself to writing ballads and occasional songs for other shows, but in 1932 he returned to Broadway with *Face the Music*, a topical satire, written in collaboration with Moss Hart. *Face the Music* starred Mary Boland as the wealthy Mrs. Martin Van Buren Meshbesh who wants to produce a Broadway show which will guarantee to lose money. Actually *Face the Music* was more than entertainment with its topical satire on the depression and the Broadway theater in general. Hart and Berlin followed it with a straight topical revue, *As Thousands Cheer* (1933), satirizing prominent news figures of the day. Clifton Webb deserted his dancing to appear as Mahatma Gandhi and John D. Rockefeller; Helen Broderick impersonated Mrs. Herbert Hoover and Queen Mary; and in her last Broadway appearance Marilyn Miller was seen as Joan Crawford and Lynn Fontanne. The real hits of the show however, were Ethel Waters singing "Heat Wave," and the first act finale with the memorable "Easter Parade." After another political satire, *Louisiana Purchase* (1940), to be discussed in a later article, and a Hollywood sojourn

(Continued on Page 29)

* DRAMATICS, March, 1958, p. 26



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Girl Crazy, as produced by the USO Camp Shows with simplified unit scenery, is a delightful combination of memorable songs and good comedy scenes.

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(Continued on Page 24)



As You Like It, Troupe 540, South High School, Denver, Colorado, Charlene Edwards, Sponsor

AS YOU LIKE IT

South H. S., Denver, Colorado

IN Shakespeare's *As You Like It*, Rosalind, banished from court, disguises herself as a boy and flees to the Forest of Arden, where Orlando has also taken refuge. As Ganymede, she ironically gives him lessons in how to woo his Rosalind, with whom he has fallen in love at court. Eventually she is united with Orlando and her father. All the banished are restored; the banishers reform; the lovers wed. What this play may lack in action, however, it makes up for in richness of thought and poetry.

There are only four parts for girls, but it is advantageous for girls to play boys' roles to develop dramatic strength. We rounded out the cast of nearly twenty-five speaking parts plus extras with thirty-two students. Several doubled; where appropriate, girls played boys' roles. Rehearsals lasted about six weeks, four days a week, an hour and a half a day. Our production was two hours and fifteen minutes long. Advanced students should find it as easy to do as the better contemporary dramas.

We staged it on a permanent set of platforms, drops, columns, set pieces, and benches, with no change of scenery and a curtain only at the beginning and the end. The apron and the steps into the auditorium were also used a great deal. We rented most of the costumes. The wrestling was done, as it were, off-stage with the courtiers left onstage to act and to pantomime a scene with spectator action brought into focus by the clownish Touchstone, miming the wrestlers. Music was limited to the role of Amiens.

Our main purpose was to create a

modern spirit in the Elizabethan manner. It was rewarding and enriching to do a Shakespearian play, full-length except for the few cuts suggested in the Samuel French script that we used.

CHARLENE EDWARDS
Sponsor, Troupe 540

CHARLEY'S AUNT

Eau Claire, Wisc., High School

"CHARLEY'S AUNT," an entertaining farce by Brandon Thomas, was chosen as our first play of the year because we felt that the fast-moving plot would hold the interest of our immature audience. The plot concerns two young Oxford students, Jack Chesney and Charley Wykeham, and their attempts to entertain two young ladies, Kitty Verdun and Amy Spettigue, at their

PLAYS OF THE MONTH

Edited By EARL BLANK

schools. Their need for a chaperon seems filled when they receive word that an aunt, whom they have never seen, is coming from Brazil for a visit. The boys arrange for the young ladies to come to tea, but at the last minute the aunt wires that she is unable to come. In desperation they prevail upon a school chum to dress up and impersonate her. The real aunt arrives anyway, bringing the imposter's lady love with her, and a hilarious situation ensues.

We found it necessary to adapt this play to fit our facilities. Originally the play was written for three separate sets, but due to limited building material and storage space, we used the same set for acts one and three and played the second act in front of an olio curtain. The set was varied through the use of props and set pieces. In the first act the set, which was painted a neutral color, was decorated to represent a room in a boy's dormitory. The second act scene was made to represent a garden by using groundrow scenery. For the third act the first set was made into a drawing room.

The lack of authentic costumes necessitated our moving the date of the play from 1892 to 1957. Another problem was solved when we abandoned the use of English accents.

The original script called for a great many light changes; however, an inexperienced lighting crew made it necessary for us to use straight lighting throughout the play.

The play was presented two nights and was exceptionally well received. We surmounted our greatest difficulty by selecting this play which drew a large

**THE HEIRESS
AS YOU LIKE IT
CHARLEY'S AUNT
FATHER WAS A HOUSEWIFE**

audience and held their interest through the entire three acts.

RICHARD C. WEBER
Sponsor, Troupe 1660

THE HEIRESS

Naperville, Ill., Community High School

THAT we earnestly believe that greater interest in the theater can be generated through the dramatics program in the high school today, we Thespians attempt to maintain a well-balanced program including what we consider to be worthwhile plays. Since we presented so many comedies in the past, we selected *The Heiress* for our senior class play this year. This is a play in two acts and was suggested by the Henry James' novel, *Washington Square*.

The background of the play is New York in the 1850's. It is the moving story of a shy girl who falls in love with a charming young fortune hunter. The major climax comes at the end of the play and packs a tremendous emotional punch.

Immediately after the play had been cast, the students began to identify themselves with their characters. However, we felt that if the cast was really to portray their characters convincingly, they must be placed, and feel at home, in a lovely Victorian setting, wearing the authentic costumes of the period. Thus the stage crew and property committee did a great deal of research work and studied the Victorian period before they attempted to set up the stage.

The action took place in the front parlor of Dr. Sloper's handsome home. A beautiful archway was constructed and painted. Muslin was used to create the illusion of the pillars of the period which



Father Was a Housewife, Troupe 885, Ottawa, Kansas, High School,
Betty Ince, Sponsor

outlined the archway. The material was attached to a wooden disc at the top, and the drape was then pleated and tacked to the edges of the top and bottom discs. The bottom was weighted down with bricks. The staircase was seen in the hallway beyond the arch. The crew also refinished the frame of an old fireplace, thus adding a great deal of charm to the set.

The property committee visited many homes and antique shops in the area in order to find Duncan Phyfe settees, ornate kerosene lamps, handmade gold leaf miniatures and candlesticks, elaborate draperies, an antique clock, chandeliers, Victorian portraits, and other suitable properties.

The elegant costumes were rented from a very reliable firm in Chicago. I highly recommend this procedure for a period play as I feel that the cast will do a more professional job if they know that they look the part. The lovely Victorian hair styles were arranged by a professional hair stylist who had been a member of our Thespian troupe.

The Heiress has been one of our really successful productions, and we were very pleased with the finished product. This has indeed proved to be a most rewarding experience, and we will look forward to our next dramatic endeavor with great enthusiasm.

JENEINNE L. WARNELL
Sponsor, Troupe 1612

FATHER WAS A HOUSEWIFE

Ottawa, Kansas, High School

ON two consecutive nights the junior class presented *Father Was a Housewife*, a three-act comedy by Ken and Vera Tarpley.

This hilarious comedy evolves around the plot between the mother of the

house, Ann Butler, being a successful doctor, and the father, Tom Butler, being the housewife; and an unsuccessful song writer. With their sixteen year-old twins, Julie and Doug, this play offers an enjoyable evening to any audience and a challenge to any director and cast.

The casting is no real problem, for there is no excessively heavy role for any one character. Tom Butler carries the largest part which is only 250 lines. It helps the person portraying this part if he can play the piano at least with one finger. If not, the piano required in the stage setting may be a grand piano placed up stage and some one off stage may do the actual playing. Even though there is singing in the play which makes it a little unusual, Cindy Lou, a small speaking part, is the only person requiring a good singing voice.

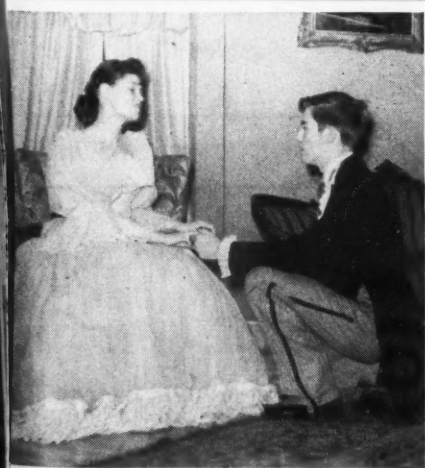
The set, which is a living room, imposes only one problem, a trash chute, but it can be solved as suggested in the play book. The lighting is relatively simple, and the dark scene can be handled excellently with a blue light.

In the back of the play book Ken Tarpley has placed play production notes based on test productions held at his high school. These go into complete detail for staging, lighting, props, and any other problems in the production of the play. Mr. Tarpley is to be complimented on this ideal way of helping any director and cast to put on a successful play.

MRS. J. D. SELLERS
Sponsor, Troupe 885

PUBLISHERS

As You Like It, Charley's Aunt, Samuel French, Inc., New York City
The Heiress, Dramatists Play Service, Inc., New York City
Father Was a Housewife, Row, Peterson and Company, Evanston, Illinois



The Heiress, Troupe 1612, Naperville, Ill.,
Community High School, Jeneinne L.
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THE BLOOD IS STRONG	\$1.00
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Inquiries invited.

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first half deals with the desperate efforts of the Air Force to classify this highly unclassifiable mountain boy. The second half sends our hero off in an airplane manned by some weary flying officers, most of them suffering from hangovers. It is an enormously comic voyage, even though the plane does get lost and finds itself heading towards an atomic explosion in Yucca Flats. . . . What makes the success of **NO TIME FOR SERGEANTS** is that its central character is so engaging and his adventures, whether exactly clear or not, are so consistently funny. There are very few moments when hilarious things aren't taking place, and there is the additional factor that you find yourself always pulling for its endearing hero."

The following publicity materials on **NO TIME FOR SERGEANTS** can be ordered through the Play Service: publicity package, advertising mats; postcards; posters, both Versatile and Professional sizes; and billboard displays. Information as to prices on application.

1958 CATALOGUE — NO CHARGE

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The Boy Friend, Troupe 1700, Nottingham High School, Syracuse, New York, Dorothy Duell, Sponsor

IN ACTION



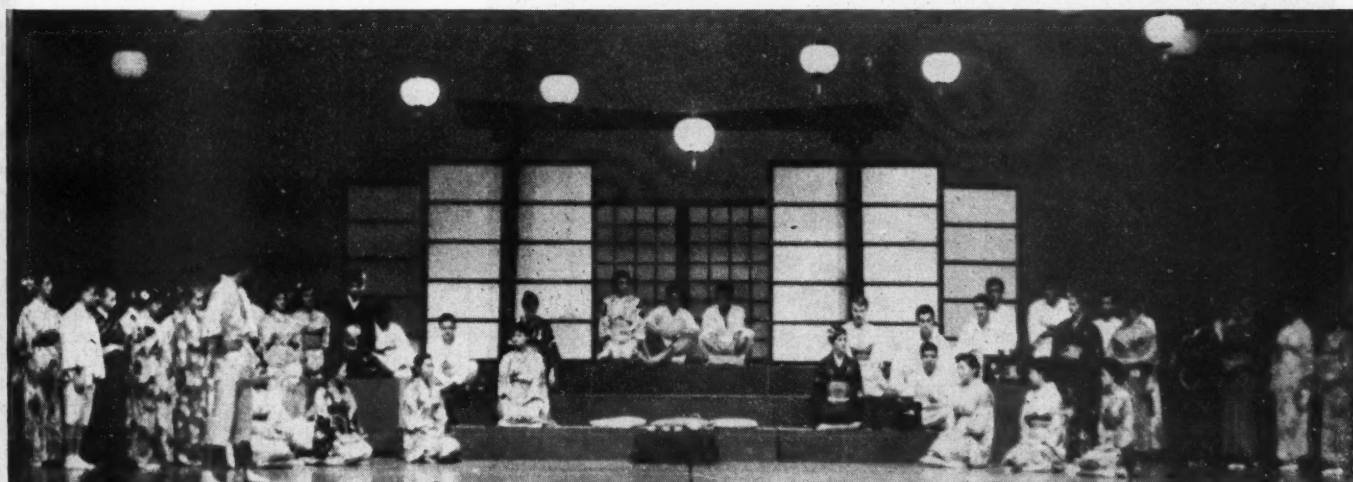
Onions in the Stew, Troupe 117, Suffolk, Virginia, High School, Frances Kitchin, Sponsor



Our Town, Troupe 71, Geneseo, Illinois, Senior High School, Tom DeHaven, Sponsor



The Curious Savage, Troupe 971, Owatonna, Minn., High School, Helen Steppe, Sponsor



The Teehouse of the August Moon, Troupe 1351, Berkeley, Calif., High School, Florence Schwimley, Sponsor; stage design by Lyle Collins

THEATER

FOR

CHILDREN



FRIEDA E REED

DALE Brannon, sponsor of Thespian Troupe 1064 at John R. Rogers High School, Spokane, Washington, tells in this story how Children's Theater remains a vital part of the school's dramatic activities by student vote.

"Yes, sir—it's Children's Theater for us! That was our decision at John R. Rogers High School a few years back. A Children's Theater show had been added as an extra production for two seasons. Because of the pressure of time and school calendar commitments, we had to give up an All School Show or the Children's Play. The principal left the decision up to me, and I, in turn, put the decision to a vote of our students. A strong 95 per cent voted for Children's Theater.

"Why this overwhelming vote? The answer was that CT had a more appreciative and responsive audience, played to more audiences, and provided an opportunity for trouping to small communities within a radius about 100 miles of Spokane.

"Seven years ago in January, 1951, we opened with *Cinderella* by Charlotte Chorpenning with a cast of eighteen. We chartered a Greyhound bus and rented a two-and-a-half ton truck for sets for our trouping. We played for nine weeks, one performance on each Friday and Saturday.

"As a kind of celebration of our growing success with Children's Theater, on February 22, 1958, we once again opened



Cinderella, Troupe 1064, John R. Rogers High School, Spokane, Wash., Dale Brannon, Sponsor

with *Cinderella* by Charlotte Chorpenning with a cast of eleven. This time our sets were designed to be hauled in a five-by-nine trailer, much more elaborate and colorful than those for the original opening. Cast members also assumed important roles on the production staff. We were now operating as a full fledged trouping company of high school students bringing live theater to our surrounding area. In many instances this was the only live theater for the children during the whole season. The audiences were thoroughly entertained, and the company met each new situation as a challenge.

"Prior to our opening performance we had as guests what we called 'Our 21 Critics.' These critics consisted of children from four years of age up to twelve, along with their parents. After the show

we all sat around in a circle and discussed what they liked most about the show and what parts they really couldn't believe in and why. In this conference we picked up many ideas on how to improve the show. Especially was this analysis helpful to the individual characters, who could soon tell from the children's comments whether or not the characterizations had been convincing. We had a follow-up of this conference through the parents, who discussed the performance further with the children at home and reported to us further comments and suggestions. All of us relearned once again how wonderful it is to play to such an enthusiastic group.

"The good spirit, co-operation, and devotion of the high school producers were evident through the whole rehearsal and production period. Since we didn't have a double cast or understudies for any of our roles, each boy memorized every male role, and each girl, every female role. Although the entire cast remained well and dependable, this almost complete memorization of the script made for a much better understanding of the play and kept the actors continually on their toes.

"The rehearsal periods were general training and conditioning periods as well as sessions on the specific play in rehearsal. For these rehearsal periods the entire company quickly changed to play clothes. When the actors came to the theater, there was music being played, and each character walked or moved to the music in his character; we found this an excellent method for developing concentration and rhythm. From this exercise we proceeded to a short series of setting-up exercises, then into a few basic ballet exercises. By this time we had erased the tensions of a full day's school activities and were ready to settle



Another scene from Troupe 1064's Children's Theater play, *Cinderella*

The Children's Theatre Press

announces

the third revision of

THEATRE FOR CHILDREN

by Winifred Ward

Originally written in 1939, revised in 1950, changing events have made it necessary to revise this book again in 1958. The first chapter has been completely rewritten, covering the history of the children's theatre in this country and abroad. A new chapter has been added, giving a full, up-to-date picture of the children's theatre in the United States. The Play List has been expanded to contain 121 full-length titles, 40 short-length titles. The illustrations include 17 new pictures, showing contemporary children's theatre activities.

381 pages
18 photographs
11 text figures

This important book has been the basis of the children's theatre movement in America for the past twenty years, and its basic instructional matter on playwriting, directing, acting, costuming, house management, organization, etc., remains sound and true. Written by our foremost children's theatre authority, it is the ideal text, from which most of the college courses in this subject are taught.

This is a complete text-book, covering every detail connected with the organization and operation of a children's theatre.

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THE CHILDREN'S THEATRE PRESS

CLOVERLOT

ANCHORAGE, KENTUCKY

down to a serious two-hour rehearsal. The students find this procedure 'tremendous'; group unity is achieved quickly and easily; and they feel that they are a 'real trouping company.'

"The sets were designed and constructed during evenings and Saturdays by the eleven members of the cast. Both the boys and girls learned, many times the hard way, how to build sets.

"While a few of our costumes were those used in previous shows, many were constructed by the actors wearing them."

The following news comments from The Spokane Review is a fine tribute to the work in CT of Troupe 1064 and their sponsor. It is also indicative of the prestige which this high school activity merits in Spokane.

"Without the 'hand is quicker than the eye' production techniques of the movies or television, translation of the well-loved fairy tale, *Cinderella*, to the legitimate stage poses quite a few production problems.

"Yet these were effectively overcome by Dale Brannon's John Rogers High School drama students in their Saturday morning performance at the Fox theater. *Cinderella* is the fourth and final offering of the Children's Theater season.

"It's relatively easy to produce a fairy godmother upon request, but it's quite another matter to transform a pumpkin and white mice into a coach-and-four almost before the eyes of the viewer. A less ingenious and ambitious director and

producer might have consigned that bit to 'offstage action,' but not Mr. Brannon.

"All in all, it was a bang-up conclusion to an outstanding Children's Theater season, and the pint-sized theater crowd loved it. . . Although the first act setting was perhaps the more difficult to achieve technically with its scrim providing two settings in one, the second-act castle scene elicited 'oohs' and 'jeeperses' from the audience. Well it might, too, for it was colorful and imaginative. Mr. Brannon is to be congratulated on a polished and enjoyable performance from every aspect."

This department joins the Spokane Review in congratulating Mr. Brannon

and Thespians of 1064 for their fine work in Children's Theater. Enthusiasm for this area of work is very evident in the report of one of Mr. Brannon's students who received a full scholarship to attend the Children's Theater Conference held in Seattle the week of August 25, 1958. According to this scholarship delegate Carl L. Highland, one of the "greatest experiences of the Conference is meeting authors, playwrights, professors, teachers, and students—all of whom have the same desire to give children greater enjoyment through the stage." Carl continues, "People have asked me if the Conference was beneficial and worth attending. I can say YES with a warm glow of satisfaction. Every phase of Children's Theater is covered at the Conference: acting, directing, and technical work. Children's Theater is for everyone, and the Children's Theater Conference is open to every interested person."

In closing, Mr. Brannon, who was in charge of the Book Sale and Exhibit at the Children's Theater Conference, comments pertinently "a phase of the National CTC that many of us can't find time to enjoy is the Book Sale and Exhibit. Those of us that found the time had an opportunity to look over and read more than 345 different plays, books, etc. Many of these books and plays, representing more than 40 publishers, are now available for purchase. (An idea for those groups looking for new scripts.)

Some of the

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"LITTLE WOMEN"

By BEVERLEY DRIVER

LET'S peep into a well-known book, and read the characters By taking one inclusive look into a house which stirs

With life, and love, and family cheer, as four sit 'round the fire.

The purpose is that they may hear a letter from their sire.

For in a worn old armchair sits the mother of the four,

Prepared to read these precious bits. Two girls sit on the floor.

One stands behind so none may see the tear-drop next her nose;

The other stands so she may hear, and yet not muss her clothes.

The mother's face is worn with care; the gentle hand of time

Has softly touched the silken hair, the soft brown hair of prime,

With snowy streaks, but does not touch her kindly look of love.

This gentle heart has helped her much to raise her girls above

The evils of the worldly mind and make each figure strong.

Now let's see what we can find, 'though let's not keep them long.

Meg, the eldest of the four, is pious, sweet, and shy.

Her loves have been but dreams before her knight comes riding by.

Not a wealthy, haughty man; a teacher, poor and kind.

Whom she would rather marry than the richest of mankind.

Her light brown hair is soft and neat, her hands are small and white.

She wears a bonnet in the street to help keep off the light.

Meg preaches to her sisters some, but only for their good;

And she is seldom cross and glum, but works hard, as she should.

Like all, she has one vanity, and this one is her looks;

Her bonnet, gloves, and hat must be all that her income brooks.

Jo's the tomboy of the group, she's full of life and fun;

And on she spurs her little troupe to act the plays she's done

Of poisons, swords, and evil looks. This is her special art.

She wants all lovers kept in books, not in her sister's heart.

She sees that time is going by, and doesn't like the thought

Of others coming to untie this happy family knot.

Her mouth is rather comical; her eyes may flash with rage

Or melt with pity for the banal villain on her stage.

She's long, and thin, and awkward, and yet her moves have grace.

And 'though she may seem backward, there is beauty in her face.

All Beth's dreams are strongly knit around the family there;

And she is quite content to sit and watch the others fare

Out upon their eager quests, so long as they come home.

For her love on her sisters rests; she has no urge to roam.

Very timid, very sweet, her sisters are her shield

When strangers come that she must meet; and she will only yield

To friends of long acquaintanceship in visiting with ease,

Or singing with untrembling lip, or playing hymns to please.

Quietly Beth does the tasks her sisters leave undone.

The only recompense she asks? — The love which she has won.

Amy thinks she's quite adult, and quite the lady too;

Although she finds it difficult to carry manners through

With Jo there laughing at each word which doesn't come quite right,

And saying it is quite absurd to act so erudite.

Amy's graceful curls are blond, her misty eyes are blue;

A fairy princess with a wand for painting pictures true.

She and Jo will often fight and call each other names,

But Beth will always set things right with songs or funny games.

And 'though they squabble, yet their love will always make them see

That admiration lies above their urge to disagree.

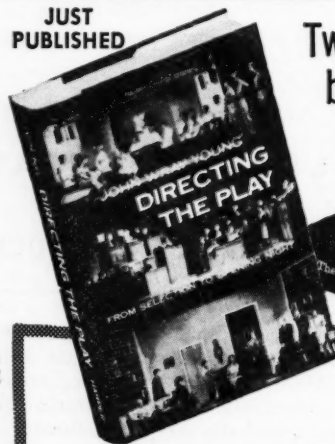
For Amy's interest in art, and Jo's for literature

Is deep embedded in each heart; and art makes minds mature.

These four girls must meet the world, these four must battle fate.

To see which way these four are hurled, come see our play at eight.

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by an author with wide
experience in the theatre



John Wray Young

Director, Shreveport Little Theatre, and
Vice President, American Educational Theatre Assoc.

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ELECTRONICS ON STAGE

By KENT GURNEY

THE long weeks of rehearsal were over. The excitement of dress rehearsals with the set, costumes, and make-up were over. Everything was over except the long-awaited production-night itself. The audience had assembled and waited expectantly for the curtain to rise on the first act of *Mr. Barry's Etchings*, the first play of the season for Troupe 66. Curtain time came and our director walked from the wings to make an unexpected announcement. "Due to an emergency we are forced to make a substitution tonight. Our 'Carrie Stanwick' will not be taken by Betsy Grissinger. Due to an attack of flu Betsy came at 7:00 o'clock with an acute case of laryngitis. We have no qualified understudy. Therefore we are going to try something new which we have seen on television. One of our experienced Thespians will play 'Carrie.' She does not know her lines, but after a short briefing on movement, business and characterization she will get her lines by use of an ear-piece and microphone off stage. Let's see how it works."

It worked. The understudy came in on cue, kept her mind on characterization and reactions

to others, and no one would have realized that she had not rehearsed with the others of the cast for many weeks.

It is really a very simple arrangement requiring very little equipment. In our case two boys have been experimenting with sound equipment as a hobby. When they learned of our emergency, they brought their equipment and were ready for testing within half an hour. Their equipment consisted of an ear-piece of a hearing aid, twenty-six feet of wire, and a microphone. When the three pieces were connected, the cord was run under the set and under the actor's clothing to the ear-piece. On her cue line her speech was read to her from off-stage. If the speech was long, the reader broke the speech into smaller segments, spacing it well enough for her to grasp it a little at a time. The cord was long enough so that she had considerable freedom to move about the stage. It was as simple as that.

Troupe 66 contributes this experience in the hope that you, too, may turn to electronics if you have a similar emergency. It is much better than being confined to reading lines from a book on opening night, or worse still, canceling the show.

THESPIAN SCOREBOARD

July 1, 1958

New Troupes Added During 1957-58 By States

California	14
Ohio	11
Texas	11
Illinois	10
Indiana	7
Michigan	7
Iowa	6
Minnesota	6
Missouri	6
Oregon	6
Washington	6
Florida	5
New York	5
Virginia	5
Wisconsin	5
Arizona	4
Idaho	4
Kansas	4
Kentucky	4
Oklahoma	4
Pennsylvania	4
Alabama	3
Nebraska	3
New Jersey	3
Tennessee	3
Utah	3
Arkansas	2
Colorado	2
Louisiana	2
Maryland	2
South Dakota	2
West Virginia	2
Georgia	1
Maine	1
New Mexico	1
North Carolina	1
South Carolina	1
Vermont	1
Wyoming	1
Hawaii	1

Total 169

1865

THESPIAN
TROUPES
LOCATED
IN
48 STATES
AND
CANADA

PANAMA
CANAL ZONE

ALASKA

GREECE

OKINAWA

HAWAII

DISTRICT
OF
COLUMBIA

1865

States Having 10 Or More Troupes

Ohio	174
Illinois	121
California	120
Texas	98
West Virginia	93
Indiana	76
Iowa	73
Pennsylvania	71
Michigan	67
Washington	60
New York	59
Minnesota	56
Kansas	51
Oregon	51
Florida	47
Tennessee	45
Missouri	40
Idaho	38
Oklahoma	38
Colorado	35
Virginia	35
Wisconsin	35
Nebraska	33
Alabama	30
New Jersey	24
Montana	23
Arkansas	23
Louisiana	19
Connecticut	18
Maryland	18
South Dakota	18
Wyoming	18
Arizona	17
Kentucky	17
Massachusetts	17
Georgia	15
Utah	14
North Carolina	11

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BEST THESPIANS

(Continued from Page 13)

- 419 Mary Ann Atkinson
Joe Bumgardner
420 Lynda Bayliff
422 Sam Davis
423 Janis Dunnam
425 Andrea Haas
Larry Deutsch
426 Larry Patnoe
James Parochetti
427 Thomas Prendergast
428 Beatrice Custred
430 Sue Kemsly
432 Allan Kelly
435 Pat Turrigiano
Tom Guinn
437 Marianne Raitz
439 Joyce Kettenhofen
440 Ann Bastian
442 Nancy Calhoun
443 Arnold Johanson
Gary Thurman
444 Linda Brown
446 Ben Goodin
Bob Gould
450 Joe York Thomas
451 John Donnell
John Platt
452 Gloria Bryant
Boyd Critz
453 Dorothy Lambiasi
454 Steve Nelson
455 Joseph Sax
Larry Weygand
458 Carol Ann Boggs
Norma Lee Stover
460 Charles Williamson
464 Ellen Hanson
Alyn Hess
467 Louise Hayes
Douglas DeMuth
469 Judy Siegwath
470 Toni Tennille
471 Carole LeMoine
Margaret O'Meana
472 Lynda Robberson
473 Jeanie Moore
474 Albert Umbach
Claudia Wallace
476 Wayne Peck
477 Beth Van Wagner
Arnold Gengerke
479 Vail Dunn
John Noll
480 Carolyn Doan
Collins Smith
Gayla Whitmore
481 Rowland Wilson
Carol Scovill
482 Jan Griswold
483 Lee Ranstrom
485 Sharon Klepper
Carl Rowe
486 Gene Wellman
Carol Kragenbrink
489 Robert Sutton
490 Tom Tyler
491 Ward Haarbeuzer
492 Samuel Wines
495 Bobbie Burns
498 Carol Ann Johnston
Robert Powell
499 Robert Thompson
500 Jane Wullschleger
Helen Weigers
501 Jerry Fey
Lynne Tavernetti
502 Michael Keplinger
503 Judy Nicholas
504 Henry Avery
Bill Dupuy
506 Ralph Doty
Ione Kaasalainen
507 Darlene Foreman
508 Karyl Giltthvedt
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- FLORIDA** Boone Sr. H. S., Orlando, Paul M. Fague, Sponsor, Troupe 177, Program Chairman; Charles Trumbo, Regional Director and Sponsor, Troupe 728, Bartow, Fla., H. S., March 7, 1959.
- GEORGIA** University of Georgia, Athens, Hubert A. Jernigan, Regional Director and Sponsor, Troupe 1128, Avondale High School, Avondale Estates, final date not yet set.
- ILLINOIS** Wheaton Community High School, Wheaton, Mrs. Birney Lytle, Sponsor, Troupe 1022, Program Chairman; Robert J. Phillips, Regional Director and Sponsor, Troupe 18, December 6, 1958.
- INDIANA** Salem High School, Myrtle Bush, Sponsor, Troupe 1229, Program Chairman; Juanita Shearer, Regional Director and Sponsor, Troupe 872, Brazil High School, November 8, 1958.
- NEW YORK** Drama Festival, State University of N.Y. Agricultural and Tech. Institute, Alfred, New York, Mort Clark, Program Chairman; Robert Timerson, Regional Director and Sponsor, Troupe 1286, Trumansburg High School, April 29-May 3, 1959.
- OREGON** Oregon State College, Corvallis, Melba Day Sparks, Regional Director and Sponsor, Troupe 124, Jefferson High School, Portland, March 6, 7, 1959.
- WASHINGTON** Wenatchee, Wash., High School, Lillian Grace Brown, Regional Director and Sponsor, Troupe 469, April 18, 1959.
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1827 Douglas Muir
Morse Bybee
1829 Richard Friedberg
1832 George Abboud
1838 Sandy Elm
1842 Pauline Scholz
1845 Donald Courtney
1854 Jerry Booze
Karen Cullen

EAST SIDE STORY

(Continued from Page 12)

Berlin returned to Broadway with what many consider his best score for *Annie Get Your Gun* (1946).

The idea of a musical about the sharp-shooting Annie Oakley, with Ethel Merman, was first conceived by Dorothy and Herbert Fields, the talented daughter and son of Lew Fields. Their hope was to have Jerome Kern write the score, but at his death Berlin's name was suggested although it meant that they would not write the lyrics as planned. Berlin wrote his own words and music. But as they later noted, "The book didn't get in Irving's way." In fact one of Berlin's main problems in the musical theater has been his selection of books. John Mason Brown indicated this weakness in his review of *Annie Get Your Gun*:

It is the kind of book usually described as serviceable. This means that it neither strains the mind too severely nor grants the attention an overlong recess. If it is not ignited by the higher imagination, it nonetheless never fails to show the most thoughtful consideration for Miss Merman — and her admirers.

Certainly the amazing Broadway run of 1,147 performances must be credited mainly to the exuberance of Ethel Merman. With *Miss Liberty* (1949), written by Robert Sherwood, the Pulitzer Prize playwright, he had one of his most ambitious stories dealing with Monique Dupont as the supposed model for the Statue of Liberty who is brought to America in the 1880's only to find her-

self involved in a newspaper war between Joseph Pulitzer's *World* which had raised money for the statue's pedestal and James Gordon Bennett's *Herald*. But even with direction by Moss Hart, choreography by Jerome Robbins, settings designed by Oliver Smith, the efforts of a fine cast headed by Eddie Albert, Allyn McClerie, and Mary McCarty, and a score which included the choral work, "Give Me Your Tired," and the melodic, "Let's Take an Old-Fashioned Walk," the critics described it as having all the confusion of "an old-fashioned Fourth of July celebration."

Berlin's most recent production, inspired by the appointment of Perle Mesta as envoy to Luxembourg, was another Merman triumph. The New York program of *Call Me Madam* (1951) noted, "Neither the character of Mrs. Sally Adams, nor Miss Ethel Merman, resembles any other person alive or dead." And *TIME* contained the following comment:

Call her madam—or Madame DuBarry, or Panama Hattie, or Annie Oakley—she remains unsurpassed in putting over a song (and a show). No lungs can send forth more compelling sounds, no lips can enunciate words more clearly. She functions with the precision of a machine and the animation of a cheer leader, and is as American—and as lowdown—as chewing gum.

Ethel Merman (1909-), who was once Ethel Zimmerman, a \$35-a-week New York City stenographer during the day and a night club singer in the evening, was discovered by Al Siegel, a

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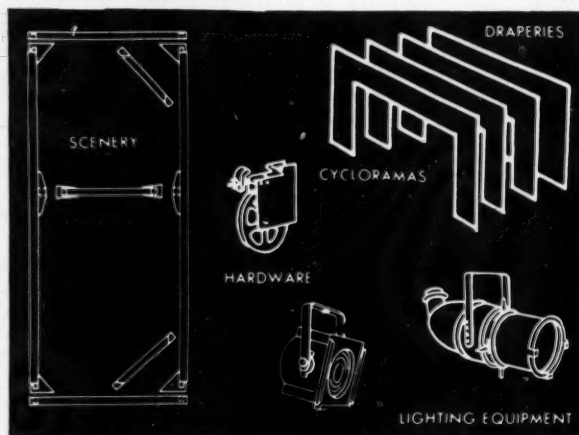
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pianist and singing coach, who booked her into Brooklyn's Paramount Theater where Vinton Freedley, then casting Gershwin's *Girl Crazy*, heard her. From the time of her sensational appearance singing "I Got Rhythm" in *Girl Crazy* (1930), Ethel Merman's consistently popular success has not been approached by any other stage star, musical or dramatic, in her time. She enjoys singing and as she says, "I feel wonderful when I use my pipes." She is a dependable performer ready for any emergency. In *Annie Get Your Gun* a stuffed bird falls to the stage after she fires her gun into the air. One night there was only a click from the gun and the bird fell anyway. She picked it up and said, "What do you know — apoplexy!" Her sincerity and her personal magnetism has been the spark behind the success of many musical comedies including *Anything Goes* (1937), *DuBarry Was a Lady* (1939), *Panama Hattie* (1940), and *Happy Hunting* (1956). While Ethel Merman's later successes have been in the Cole Porter and Irving Berlin musical comedies, her first success was gained singing the songs of George Gershwin.

George Gershwin (1898-1937) was a product of New York's East Side, but unlike the poverty of Irving Berlin's youth, Gershwin's family lived in substantially comfortable conditions. Sensitive to music at an early age, he was fascinated by a player-piano version of Rubenstein's "Melody in F," and when a schoolmate played Dvorak's "Humoresque" on the violin, it was "a flashing revelation" to him. At the age of twelve his family bought a piano for his older brother, Ira, who was to become the chief librettist of the major Gershwin musical comedy successes. It was George, however, who was delighted with the piano and took it over. He studied with Charles Hambitzer, a composer and pianist, who gave the young Gershwin direction and purpose. He made him conscious of great music, of harmony, theory, and instrumentation, but the boy, an ardent admirer of the music of Irving Berlin, was "crazy about jazz and ragtime." While it was unusual for a trained musician to turn to popular music in those days, the young Gershwin wanted to know more about popular American music. He became a staff pianist and "song-plugger" for a music publishing house, like Kern and Berlin before him. Here he met many of the song writers and performers of the day. In 1916 one of his first songs, "The Making of a Girl," was used in a Shubert revue. As accompanist for the famed Nora Bayes, he was heard by Oscar Levant, today one of the finest interpreters of Gershwin's music, who reported that he had never heard "such brisk, unstudied, completely free and inventive playing."

In 1919 Alex A. Aarons, the son of Klaw and Erlanger's general manager, selected the relatively unknown Gershwin to write the full score for a lightweight

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farce, *La! La! Lucille*. At the same time he wrote and published his first popular song hit, "Swanee." Used by Ned Wayburn for the first stage presentation at the new Capitol Theater, sixty chorus girls danced to its rhythm, but it was not until the incomparable Al Jolson sang it in *Sinbad* that "Swanee" swept to popularity. By 1920 Gershwin had gained sufficient prominence so that George White engaged him to write for the next five editions of the *Scandals*.

The year 1924 may be considered as marking the emergence of Gershwin's genius as a composer of popular as well as serious music. On the night of February 12, 1924, with the composer at the piano, Paul Whiteman and his orchestra played Gershwin's "Rhapsody in Blue," his first major serious work. Earlier in the year, his second complete musical comedy score, *Sweet Little Devil*, had met with moderate success, but when *Lady Be Good* opened on Broadway December 1, 1924, Gershwin achieved his first major musical comedy success. *Lady Be Good*, his first successful collaboration with his brother Ira, as the writer of lyrics, starred the nimble feet of Fred and Adele Astaire dancing to "Fascinatin' Rhythm" and the song, "The Man I Love." *Tip-Toes* (1925) and a revue, *Americana* (1926) followed, but his next major success was *Oh, Kay* (1926), the first American musical comedy to star the radiant Gertrude Lawrence. Along with the star and the songs, "Clap Yo Hands," and "Do, Do, Do," another factor contributing to the success of *Oh, Kay* was the inspired casting of Victor Moore in the leading comedy role. Moore, sad-faced, broken-voiced, a helpless little

man, brought to the stage a skillful blending of comedy with wistfulness and pathos — a role which was to brighten many a contemporary musical comedy. Although *Funny Face* (1927) with the Astaires and Victor Moore and the revue, *Strike Up the Band* (1930), featuring the comic talents of Clark and McCullough, were well-received, *Girl Crazy* (1930) offered one of the finest collections of songs ever assembled in one show — "I Got Rhythm," "Embraceable You," "Bidin' My Time," and "But Not For Me" — and indicated that Gershwin had completely mastered the techniques and tradition of formal musical comedy. Dealing with the experiences of a "girl crazy" youth who arrives in girl-shy Custerville, Arizona, via Gieber Goldfarb's taxi, it was described by critics as "a never-ending bubbling of pure joyousness." But Gershwin still had new triumphs ahead. His political satire, *Of Thee I Sing* (1931), was the first musical comedy to be awarded the Pulitzer Prize, and his place in serious music was assured by his last major work, his folk-opera, *Porgy and Bess* (1935).

Both Irving Berlin and George Gershwin charted new roads for American musical comedy. Their satires, *Face the Mus'c* and *Of Thee I Sing*, had given new impetus to the concept that the musical theater could be more than entertainment. New rhythms, provocative lyrics, and imaginative melodies brought new life to musical comedy. The continued universal popularity of the music of Berlin and Gershwin, products of New York's East Side, offers sufficient evidence of their lasting contributions to America's musical theater.

PAGEANTRY

(Continued from Page 10)

and cities of Europe have commemorated important religious and historical events with these pageant parades. Adapting this custom to America, the residents of Marietta, Ohio, in 1888 presented the history of their community through the medium of the pageant parade. They wore authentic costumes and reenacted actual events.

The American Pageant Association was formed around the year 1910 in order to bring together dramatic writers, producers, playground directors, and teachers who were interested in this valuable form of art. The founder and president of this association was William Chauncy Langdon. Its first members were Percival Chubb, Peter W. Dykema, Percy Mackaye, Constance D'Arcy Mackaye, Hazel Mackaye, Elizabeth Hoar, Mr. and Mrs. Charles Farnsworth, Frank Chateau Brown, Lotta Clarke, William E. Bohn, and Anne Throop Craig.

The American Pageant Association was able to create new interest in pageantry in this country. Its audience appeal was successfully reflected in the form of civic and municipal presentations, such as the Hudson-Fulton Celebration in New York State during the year 1909, the Masque and Pageant held at St. Louis in 1914, and in the Golden Legend of California, which was staged in San Francisco in 1915.

In 1917 Percy Mackaye wrote and produced in New York City *Caliban by the Yellow Sands*. This production was the first of a series of pageants celebrating the tercentenary of Shakespeare which were presented all across the United States.

Plymouth, Massachusetts, presented its Pilgrim's Tercentenary Pageant in 1921. Several distinguished American poets wrote original verse for this occasion. George Pierce Baker, founder of the Yale School of Drama, contributed his talents.

Shortly after the nationwide Washington Bicentennial Celebration, honoring the birth of our first President, the American Pageant Association ceased to function. Shortly after this time there was a transitional period when pageantry passed from the hands of individuals and communities to the larger business interests.

In the year 1927 one branch of "Big Business," the Baltimore and Ohio Railroad, presented *The Fair of the Iron Horse*. This was an "all-out" celebration of the one-hundredth anniversary of the founding of the first railroad in America. The pageant was presented on an eighty-acre farm midway between Baltimore and Washington, D. C. Seven hundred employees of the railroad in historical costumes participated. The spectacle included thirty-one locomotives, nine of them with trains of cars, fifty-four horses, and a band of forty Blackfoot Indians. Such diversified use of the pageant as

an industrial-promotion medium created nation-wide interest. Between 1927 and 1940 many other historical-industrial pageants were presented. The climax of this trend appears to have been reached at the New York World's Fair through the presentation of the magnificent pageant, *Railroads on Parade*.

The outbreak of World War II brought this phase of pageantry to an end. However, the army caught the spirit of pageantry and organized the great Army War Show, which toured the country and was enjoyed by more than one million people.

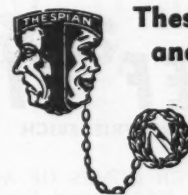
At the end of hostilities Paul Green revived his pageant-drama, *The Lost Colony*, at Manteo, North Carolina. It had been closed as had many other non-essential projects during the war crisis.

Since the opening of *The Lost Colony* on Roanoke Island in 1937, the fame of Southern ventures in folk theater has spread across the nation. *The Lost Colony* is the reenactment of the unknown fate of a small band of English settlers who completely disappeared. The ships that brought them to this uninhabited coast of North Carolina saw them settled and contented before sailing away for needed supplies. Months later the ships returned with more supplies to find only the terse message "Croatan" carved on a tree. Croatan was the name of an Indian tribe in that section.

Necessity is often the "Mother of Invention." Paul Green saw the community of Manteo in need of economic help. *The Lost Colony* was written to give the community a tourist attraction during the depression years of the 1930's. From the beginning it has been a tremendous success. From this production has evolved the modern expression "Symphonic Drama."

In recent years the example set by the southern states has been followed, not only in the South, but also in the Midwest and on the Pacific Coast by such productions as *The Common Glory* at Williamsburg, Virginia, which retells in dramatic action the birth of our nation. You see Mr. Jefferson struggling to express his innermost convictions through the writing of the Declaration of Independence. The famous battle of Yorktown is fought before the wondering eyes of the audience. Seeing this historical pageant in the beautiful colonial reproduction of Williamsburg gives it more appeal than if it had been presented elsewhere.

Wilderness Road at Berea, Kentucky, is the revealing story of John G. Fee, Founder of Berea College. His agonized struggles over slavery and the tragic separation in families caused by the War Between the States are shown. Though Fee suffered a martyr's death, his ideals live on. Both of these symphonic dramas, as well as his latest, *The Confederacy*, whose title tells its story, are the works of Paul Green.



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Kermit Hunter wrote the extremely popular and record-breaking pageant-drama, *Unto These Hills*, which has averaged more than 100,000 customers per performance during the nine summers it has shown at Cherokee, North Carolina. *Unto These Hills* is the appealing and dramatic story of the Cherokee Indians' fight to keep their domain from being invaded by the white man. Many of the participants in this pageant-drama are Cherokees who have learned to live with their enemy.

Chucky Jack, at Gatlinburg, Tennessee, and *Horn in the West*, at Boone, North Carolina, are similar productions and also the works of Mr. Hunter. He has at this writing another pageant-drama, *Thy Kingdom Come*, with a Biblical theme, being shown in the vicinity of Roanoke and Salem, Virginia. Mr. Hunter is scheduled to do the script for a centennial celebration drama in Pittsburgh, Pennsylvania, which is expected to be in production by the summer of 1959.

Each summer as Mr. and Mrs. America travel up and down and across our broad country on their annual vacation sprees, they will have the privilege of reliving history through the presentation of these beautiful and authentic symphonic dramas. The modern pageant-drama is thus still serving as an excellent means of communication. Pageantry is indeed a pictorial history lesson for all America.

BRIEF VIEWS

By WILLARD FRIEDERICH



CHILDREN'S THEATER COMES OF AGE by G. Robert Kase. 1956, Samuel French; 32 pp.

This small pamphlet is perhaps a good introduction to this month's page, which is concerned primarily with theater for and by children. Dr. Kase of the University of Delaware has briefly summarized the history and objectives and values of children's theater, using the customary differentiations of "creative dramatics"—meaning original playmaking by youngsters up to around junior high school age—and "children's theater"—meaning presentation of formal plays by children or adults but for children's audiences. The chief value of this discussion lies in Dr. Kase's evaluation of his experiences in presenting children's plays: arranging and managing tours, publicity, play selection, and production notes. These suggestions may not be very new to many experienced groups, but for beginners they may be very useful hints.

SEVEN STEPS TO CREATIVE CHILDREN'S DRAMATICS by Pamela Prince Walker. 1957, Hill and Wang; 150 pp.

Mrs. Walker, of the Recreation Department of Charlottesville, Va., outlines her procedure for helping pre-high school children "develop the art of creative self-expression." Interestingly enough, her seven steps are largely a simplification of what most people call the "Stanislavski method"; and even more interestingly the terms and ideas are presented in such clear-cut manner that they seem very appropriate for children and that there seems to be no really significant reason why they won't accomplish for anyone just exactly what Mrs. Walker says they have accomplished for her. Her outline for teaching youngsters to act covers the time-tested principles of concentration and the five senses, physical activities and stages, emotional moods and objectives, animal characters, leading centers and the three spheres, and transitions and counter-objectives. A chapter on directing procedures is brief but also helpful. To conclude the book Mrs. Walker offers three of her own plays, meant to provide opportunity for her students to put into practice the training they have received. *Land of Jesters* and *Rumpelstiltskin* have been successfully produced several times, and *Around the World in Eighty Days*, less stimulating than the other two, was done especially for this book. Both experienced and untrained teachers will profit from the use of this original little book, and virtually anyone should enjoy the fascinating presentation of the ideas in the form of dialogue between teacher and students. Suggested exercises are invaluable.

PLAYMAKING WITH CHILDREN by Winifred Ward. Second Ed., 1957, Appleton-Century-Crofts; 341 pp.

The person who perhaps more than any other deserves the credit for organizing the teaching of creative dramatics has now revised her famous book for the guidance of teachers of kindergarten through junior high school pupils. The reason for the revision is a compelling one: to help the elementary teacher who is not trained in dramatics but who more and more is today required to handle creative dramatics in the classroom. Thus this new version does not take "for granted that the reader is a speech-trained person," but gives "techniques in a step-by-step manner which will be easy for a beginner to follow." Chapters on dramatic activities for recreational and religious leaders also serve to pinpoint special problems faced in these more specialized programs in playmaking (Miss Ward's term for creative dra-

matics). As one would expect, Miss Ward has admirably fulfilled her objectives. Detailed chapters on the analysis of play by children in five-year-old groups through junior-high groups lay a scientific and understandable foundation for the teacher who wants to utilize their play attitudes and techniques in creating dramatizations. Further discussions cover the problems of dramatizing stories, improvising original scenes, integrating creative dramatics with other subject-areas in the school, and following the proper structuring of plays. In the last chapter a highly successful teacher gives much sensible advice to less-experienced teachers. And one statement is as true and significant for teachers of any phase of dramatics as for teachers or creative dramatics in the elementary grades: "The teacher's own feeling about creative dramatics is the biggest single factor in the extent to which she uses it in her teaching."

PUPPETS AND PLAYS, A CREATIVE APPROACH by Marjorie Batchelder and Virginia Lee Comer. 1956, Harpers; 241 pp.

What Miss Ward and Mrs. Walker have done for children through a creative approach to acting and playmaking these authors have done through a creative approach to puppet making and the producing of plays with puppets. Designed as a companion volume to Miss Batchelder's *The Puppet Theater Handbook*, this volume is a most thorough, profusely illustrated, step-by-step description of how to create the puppets, the plays they perform, the stages and properties, and the entire production from casting, manipulation, and sound effects to audience participation. It seems that anyone, familiar with puppets or not, should be able to follow these excellent directions and create a puppet theater. In addition to the more common puppet forms, the directions include plans for making puppets from paper, boxboard, cardboard cones, natural materials like driftwood and roots, tin cans, wood scraps, wire, and so on. Puppet patterns are also clearly illustrated. Of special interest to the "straight theater" devotee are chapters on puppetry as drama and on a creative approach to drama, the latter closely following the recommended procedures for utilizing creative dramatics in teaching. Perhaps the teacher who has no theater facilities will find that he can achieve the same results in child growth through puppet theater as through live theater.

SHAKESPEARE FOR YOUNG ACTORS, edited by Eleanor Patmore Young. 1957, Exposition Press; 284 pp.

This is one of those books that may easily provoke great controversy. Mrs. Young takes the position that the traditional manner of teaching Shakespeare has too often discouraged and repulsed teen-age students, who have later never been able to overcome their distaste for what they believe is "too difficult." Her contention, supported by many, is that "the dramatic approach to appreciation of Shakespeare should supersede the traditional approach." Since his plays, however, are actually pretty complex for many young beginners and since staging facilities in many places are not up to desirable full-scale productions, Mrs. Young suggests using cuttings of the plays, retaining the main characters and plots and thus enjoying the advantages of doing Shakespeare while eliminating most of the disadvantages. To that end she has presented her forty-minute cuttings for six plays—*A Midsummer Night's Dream*, *The Merchant of Venice*, *Taming of the Shrew*, *As You Like It*, *Julius Caesar*, *The Tempest*—all aimed at "giving to junior high school pupils

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and elementary grade pupils an appealing introduction to Shakespeare." These shortened versions have cut down on "plot, verbiage, and Renaissance doctrine." As a scholar who loves Shakespeare, however, Mrs. Young has taken great pains to bridge any gaps with Shakespeare's own lines (all the cutting is most carefully explained in introductions to each play), the six plays together having only four improvised lines, seven partially improvised lines, and eleven lines in which one word is changed. Even so of course come purists will probably scream that Shakespeare needs no assistance from anyone, that "doctoring" inevitably means dilution, and that the editor has committed blasphemy in tampering with sacred classic scripts. Your reviewer would unquestionably cast his lot with Mrs. Young as to both objective and method, the efficacy of which she has substantially proved by detailed accounts of her own experiences, and others', in providing youngsters with the understanding and enjoyment of Shakespeare through three-dimensional productions instead of mere academic textbook discussions. This book should be valuable to both drama and English teacher, and, incidentally, also to a director hunting good contest scripts.

STORY-TELLING FOR YOU by Ruby E. Cundiff and Barbara Webb. 1957, Antioch Press; 103 pp.

Closely allied with children's theater is the art of story-telling—and it is an art! This simple little booklet briefly but precisely discusses the process of analyzing the audience; the selection, preparation, rehearsal, and presentation of a story; and even gives sound advice on such items as what to wear. Common questions are answered; a short but good annotated bibliography is included, and perhaps most helpful of all four examples of stories, one of them original, with helpful comments derived from the authors' own experiences in telling these particular stories. The booklet is aimed at adults, but actually any intelligent teen-ager can undoubtedly read it easily and profit from it.

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Leon C. Miller, Editor and Managing Editor.

Sworn to and subscribed before me this 23rd day of September, 1958. (Seal) E. Michael Reitman, Jr. (My commission expires November 5, 1958.)

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